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VOL. VIII. NO. 2

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1933

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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XIX. DRAWING OF THE EARLY DUTCH SCHOOL

THE BRITISH MUSEUM QUARTERLY — VOL. VIII. NO. 2

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54. A DUTCH PORTRAIT DRAWING OF THE FIRST HALF OF THE SIXTEENTH CENTURY.

TO the beautiful red-chalk portrait drawing, which appears as the frontispiece in the present number of the *Quarterly*, it seems impossible to assign a name with certainty. Jan van Scorel is the most obvious attribution to put forward, but claims might equally well be made in favour of Marten van Heemskerck or of Antonio Mor as young men. It is certainly not by the same hand as the equally problematical half-length portrait of a young woman from the Malcolm Collection attributed to Scorel (*Catalogue of Dutch and Flemish Drawings*, v, p. 40, No. 3), the handling of which is more forceful. The chalk used in the present drawing is much browner in tone than that of the Malcolm drawing, except for some retouching along the line of the cap by the left cheek which is in redder chalk. The paper has for watermark a Gothic p (visible through the drawing in a rather unsightly way even in the reproduction). This is of some importance as confirming the Northern origin of the drawing. The sheet is said to have been bought at an auction in Tonbridge Wells, but nothing further is known of its provenance. It measures $7\frac{15}{16} \times 5\frac{1}{2}$ inches (20·2 × 14 cm.).

A. E. P.

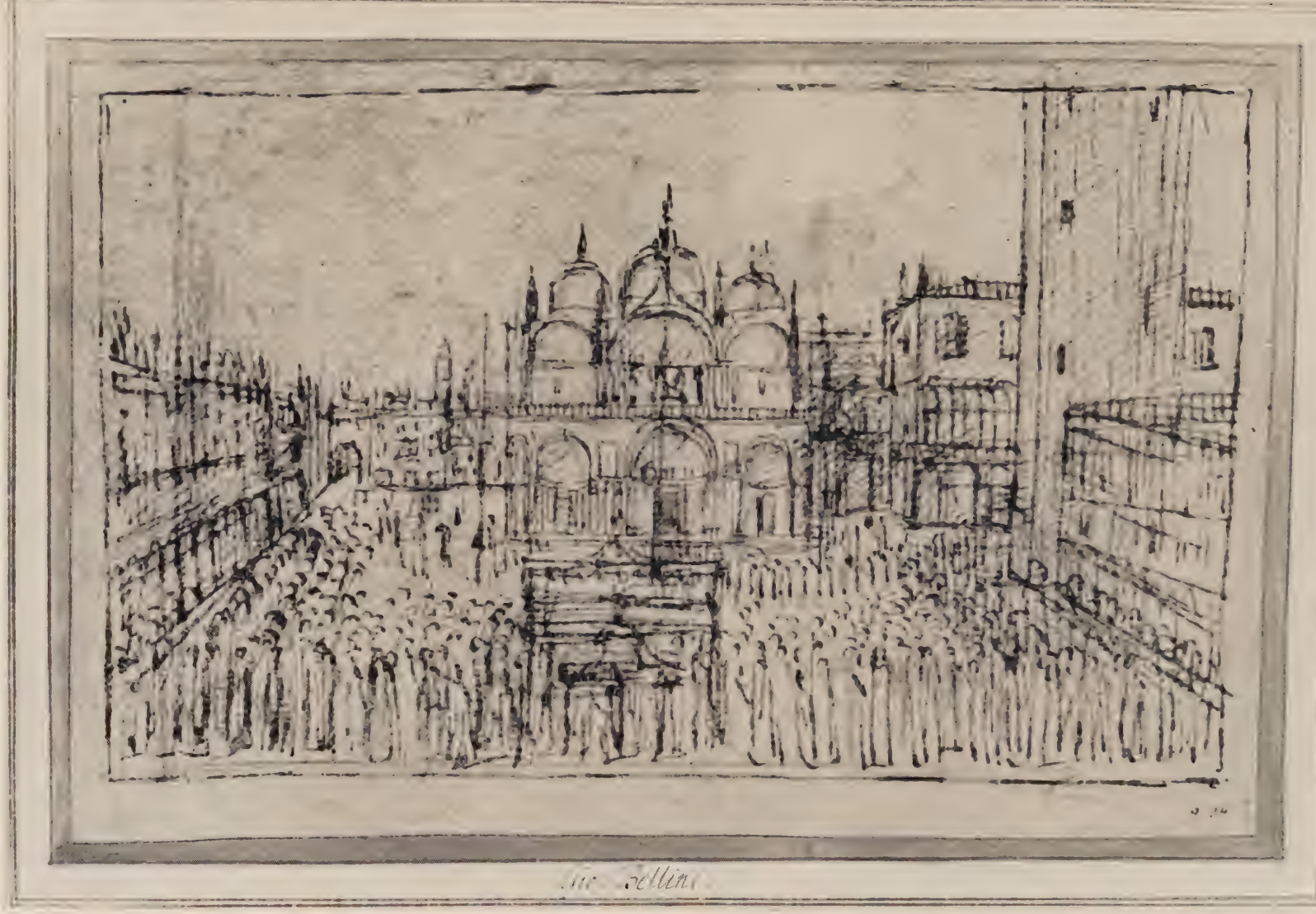
55. DRAWING BY GENTILE BELLINI.

THE Department of Prints and Drawings has acquired a document of particular interest to the student of Venetian painting and drawing. This is a composition sketch apparently by Gentile Bellini for the large picture in the Venice Academy (No. 567) of the *Procession in the Piazza of St. Mark's*. The drawing, in pen and ink over red chalk, measuring $5\frac{1}{8} \times 7\frac{3}{4}$ inches (13 × 19·6 cm.), is schematic in the extreme, but the place, the point of view, the relation of the groups of figures to the processional relic, correspond in the main so closely with those of the picture that there can be little doubt of the connexion between the two. The picture is signed and dated 1496, and the drawing may be supposed to have preceded it by some time. The salient points of difference between the sketch and the picture are that in the former the frontage of St Mark's

has only four bays, while in the latter (and in reality) it has five; in the drawing the procession is nearer to the church and more sky is visible above.

In the collection of the Duke of Devonshire at Chatsworth is a drawing of exactly the same type, undoubtedly by the same hand (reproduced in Detlev Freiherr von Hadeln's *Venezianische Zeichnungen des Quattrocento*, Berlin, 1928, Pl. 8). It also represents a procession, and was at one time supposed to be a preliminary sketch for the same picture. But the scene is quite obviously not the Piazza of St Mark's, though it is as certainly some actual square in Venice, the Campanile and one of the domes of St Mark's being visible in the distance to the left.

But to return to the British Museum drawing. This was purchased at a sale at Sotheby's (August 2 1933, lot 58), and was formerly in the collections of Padre Resta, Lord Somers, and perhaps one of the Richardsons (it does not bear either of the Richardsons' stamps, but the handwriting on the mount is apparently that of one of them). It has in the right-hand bottom corner the mark *g 34* written in the manner characteristic of the Resta–Somers drawings. In the catalogue of that collection written in Padre Resta's hand, which is in the Department of Manuscripts (Lansdowne 802), *g 34* is ascribed to Giovanni Bellini and described as 'p[er] l'istesse istorie d'Alessandro 3° in Sala del maggior Consiglio'. This statement, that the drawing was the sketch for one of the series of paintings on canvas, partly by Giovanni, and partly by Gentile, Bellini, representing the struggle between Frederick Barbarossa and the Pope Alexander III, is one which needs examination. The paintings themselves were destroyed in the fire of 1577, and our knowledge of their contents rests on the descriptions of Vasari and Sansovino and on the rather doubtful evidence of one drawing in the British Museum (published by the late Sir Sidney Colvin in the Prussian *Jahrbuch*, xiii (1892), p. 23). But the events depicted in them took place for the most part in Venice, and St Mark's formed the background of at least one of them. The Chatsworth drawing, referred to already, which comes from the same source, is more precisely described in the Resta Catalogue (*g 32*) as follows, 'Alessº 3° riconosciuto nella Carità, e condotto proces-



XX. DRAWING BY GENTILE BELLINI

XXI. DRAWING BY JACOPO PONTORMO

sionalmente in S. Marco', again a quite plausible interpretation of the subject. But our confidence in Padre Resta is somewhat shaken by his identification of other drawings. He possessed no less than six sketches which he ascribed to Giovanni Bellini and connected with the paintings in the Sala del Gran Consiglio, *g 27*, *g 31*, *g 32*, *g 33*, *g 34* and *g 36*. Of these, *g 32* and *g 34* have already been accounted for: *g 27* and *g 33* have not been identified: *g 31* is a sheet of studies of Orientals by Vittore Carpaccio in the Louvre (Hadeln, op. cit., pl. 22): and *g 36* described as 'Porto d'Ancona dove smontarono l'Imp^re^ e si trovò il Doge p[er] la Pace d'Aless.° 3° ut Supra' is in the British Museum (Hadeln, op. cit., Pl. 14). It does not represent Ancona nor is it by Giovanni Bellini but certainly also by Carpaccio. I think, therefore, that Padre Resta's interpretations need not be taken too seriously. They are rather guesses based on the descriptions in Ridolfi (whom he quotes), than well founded traditional identifications.

The connexion between the recently acquired drawing and Carpaccio which is raised by their juxtaposition in Padre Resta's collection is a question which is not so easily resolved. Though the relation of the drawing to the picture by Gentile is unequivocal and seems to confirm Hadeln's previous attribution of the companion Chatsworth drawing to Gentile, the difference in style which separates these two drawings on the one hand from drawings by Carpaccio on the other is imperceptible. Place the former beside such a drawing as the landscape in the British Museum referred to above: the style, the ink, the red chalk, the colour, and the look of the paper, all are the same. Hadeln finds in the Chatsworth drawing the expression of a temperament different to Carpaccio's; the technique and the shorthand for expressing the figures might, he says, be employed by any one. But they *are* employed by Carpaccio and not, as far as is known, by another artist in quite the same way. If the procession sketches are indeed by Gentile there seems no reason why other 'Carpaccio' drawings should not be his. A criterion by which the works of the two can be separated will have to be found.

It should be added that the editors of the *Catalogue of Italian*

Drawings exhibited at Burlington House came to the conclusion that the Chatsworth Drawing (No. 169) was in fact by Carpaccio.

A. E. P.

[A note by Tancred Borenius on the drawing appeared in *Pantheon* for September 1933, p. 296.]

56. A SHEET OF STUDIES BY JACOPO PONTORMO.

THE Department of Prints and Drawings acquired at the same sale in which the Bellini sketch appeared, a fine drawing by Pontormo (Sotheby's, August 2 1933, lot 59). It is a study in red chalk on white paper of a seated female figure, measures $11\frac{3}{8} \times 8$ inches ($28{\cdot}9 \times 20{\cdot}3$ cm.), and has on it the collector's marks of Sir Joshua Reynolds and Nathaniel Hone. The figure shows all the strength and most of the characteristic mannerisms which distinguish Pontormo as a draughtsman. It seems to be that of a mourning Virgin at a Crucifixion or an Entombment, but it does not apparently occur in any picture by the artist. The pose of the head and the slightly indicated features are reminiscent of those in the study for a portrait of a young girl in the Uffizi (No. 449).

The date of the present sheet is fixed by the drawings on the *verso* (which were covered at the time of its acquisition). These disjointed but individually powerful studies are for *The Deposition* in the Capponi Chapel in Santa Felicita, Florence. They are for the torso (two studies across the sheet) and for the head and shoulders (one study at right angles to the others) of Christ in this picture. Another very slight outline sketch made in the same direction as, and subsequent to, the torso studies is for the hips and thighs of the same figure.

The number of studies for the Capponi *Deposition* which are known is considerable. F. M. Clapp (*Les Dessins de Pontormo*, Paris, 1914) enumerates ten certainly, and five less definitely, connected with this composition, all except one being in the Uffizi.

Of the six drawings already in the Department attributed to this last of the great Florentine draughtsmen only three can be considered authentic; only two of first class importance. The present sheet is therefore an addition of a value to the Museum beyond its considerable intrinsic merits as a work of art.

A. E. P.

57. DRAWINGS PRESENTED BY MRS. SELWYN IMAGE.

MRS SELWYN IMAGE generously offered the Museum a selection of the Old Master Drawings collected by the late Mr Selwyn Image, sometime Slade Professor of Fine Art in the University of Oxford. The ten drawings accepted are as follows:

1. *Luca Signorelli.* Study of a naked Man seen from the Back. Black chalk. Reproduced by the Vasari Society, 1st Series, vi. p. 8, under the name of Timoteo Viti, and apparently accepted as such by Fischel in his *Zeichnungen der Umbrer*, Berlin 1917, p. 240, No. 195. In a recent article, however, Berenson has shown convincingly that the drawing is connected with Signorelli (*Gazette des Beaux Arts*, vii, p. 186). In the Uffizi is a drawing of the same figure in practically the same position but seen from the front, and in the Louvre two figures, one seated and one kneeling on the ground. Curiously enough, the two Louvre figures and the Uffizi figure are copied in an elaborate allegorical drawing in the Albertina formerly attributed to Francesco Francia, but more probably by Jacopo Ripanda. Other drawings belonging to the same group as the Selwyn Image drawing are in the collection of the late Henry Oppenheimer and in the École des Beaux-Arts, Paris. They are probably all studies for the Orvieto frescoes, though none of them are translated literally into the wall-paintings.
2. *School of Michelangelo.* The Body of Christ, with indication of two other figures. Study for a Descent from the Cross. Black chalk: squared for enlargement. Attributed to Daniele da Volterra, no doubt on the ground that his most famous work was of this subject. The figures bear no particular resemblance to those of the fresco in SS. Trinità de' Monti, but the style of the drawing points to some close follower of Michelangelo.
3. *North Italian: Sixteenth Century.* Adoration of the Magi. Pen and ink. A mannered drawing of secondary importance.
4. *German: Sixteenth Century.* Study of a Woman's Head. Red chalk.
5. *Probably German about 1600 (Adam Elsheimer?).* Small Study for a Christ on the Cross. Pen and ink.
6. *Rembrandt (or his School).* The Infant Moses brought by his Mother to Pharaoh's Daughter. Pen and bistre with blue, yellow,

and rose water-colour tints, and touches of red chalk. A very interesting drawing by Rembrandt, or one of his pupils, in the middle period of his life (about 1645–55). Its variety of colour inclines one to think of some painter of the school rather than Rembrandt. But the draughtsmanship is powerful, and very near Rembrandt's style of about 1650, in which he had a close follower in Nicolaas Maes. The subject is a little uncertain, but it might be a pendant to the study of the *Finding of Moses* (W. R. Valentiner, *Rembrandt: Des Meisters Handzeichnungen*, Klassiker der Kunst, p. 124, from the Muller Sale, Amsterdam, 22–3 June 1910, No. 302), to which it is clearly related in style. If this interpretation is correct, the episode would be illustrated in the later stage described in Exodus ii. 10.

7. *Anonymous: Seventeenth Century.* A Funeral Procession in the Forum, Rome, with the Basilica of Constantine in the background. Black and red chalk and bistre wash. Probably by some Northern artist in Rome, in a style somewhat akin to Callot.
8. *Attributed to Jean Cousin.* Study of a Saint, holding a cup and standing in flames. Pen and blue wash.
9. *French: Eighteenth Century.* Head of Mercury. Red chalk. Attributed to Boucher, but possibly by Carle Vanloo or some other French artist of the first half of the eighteenth century under Boucher's influence.
10. *Thomas Rowlandson.* Mars and Venus. Pen and ink. Copy of an engraving by Chiari (1635) after Nicolas Poussin described by Andresen, No. 349. A. M. H., A. E. P., K. T. P.

58. A DRAWING BY PHILIPPE MERCIER.

THROUGH the generosity of Mr Philip Hofer, of the New York Public Library, the Department of Prints and Drawings has acquired a charming pencil sketch of a young woman seated which has been most plausibly attributed to Philippe Mercier. It was formerly in the Bellingham Smith Collection, but did not figure in the Amsterdam Sale of 1927, at which the bulk of the drawings brought together by that discriminating collector was dispersed. Mercier, by birth a German, though of purely French extraction,

XXII. DRAWING BY PHILIPPE MERCIER

XXIII. COLOURED ETCHING BY THOMAS ROWLANDSON

was a pupil of Antoine Pesne, but later settled in England as the Court painter of Frederick, Prince of Wales. He seems to have belonged to the circle of Watteau's familiars during the latter's period of residence in London, in 1719/20, and it is entirely under Watteau's influence that Mercier's earlier productions are seen to stand. A drawing in the British Museum, obviously imitating Watteau's manner and formerly classified with the works of Pater, has lately been shown to belong definitely to the earlier phase of Mercier's development. Later, however, his style underwent marked changes and acquired a strongly anglicized appearance. To this phase belong his many figure subjects, reproduced and popularized in the mezzotints of McArdell, Houston, Faber, and others; and also the attractive sketch which is the welcome gift of Mr Hofer. There are many close, indeed unmistakable, analogies between the drawing and such prints as *Domestic Employment*, *The Seamstress*, *Sweet pleasing Sleep*, &c. The Department has nothing of equal charm by the master in pencil technique, indeed it should be mentioned that two of the more important pencil drawings hitherto thought to be Mercier's, have now been shown fairly conclusively to be the work of Peter Angillis. K. T. P.

59. SPORTING PRINTS AND DRAWINGS.

A LEADER in *The Times* on the 8 February last regretted the poor representation of English Sporting Art in the National Collections. The British Museum must plead guilty, and efforts are being made to add to the collection of prints and drawings in this field. Some fine examples had been presented to the Museum in 1917 by Lady Lucas in memory of her brother, including a perfect copy of Howitt's *British Field Sports*, and there are some good coaching prints in the Crace Collection of London Views, but the number of separate impressions of the best colour-aquatints of the earlier nineteenth century, after such painters and draughtsmen as Henry Alken, James Pollard, and Dean Wolstenholme, is still extremely limited. Even if their artistic value is not of the highest, there is social and historical interest in these prints which demands their place in the National Collections.

Recent donations include:

The Vale of Aylesbury Steeplechase, from colour-aquatints by C. and G. Hunt after F. C. Turner, 1836, from the National Art-Collections Fund;

Fox-hunting, four colour-aquatints by Clerk and Dubourg after Henry Alken, 1813, from Mr Herbert W. Hollebone (through the N.A.-C.F.);

Samuel Howitt's *Oriental Field Sports*, 1807, from Arthur Ackermann & Son, Ltd. (through the N.A.-C.F.);

The *Death of Tom Moody*, colour-aquatint by Dean Wolstenholme, 1829, from Sir Robert Mond, F.R.S. (through the N.A.-C.F.);

Fox-hunting, a set of six coloured etchings by Thomas Rowlandson, 1787–8 (in which appears George IV as Prince of Wales), from the National Art-Collections Fund (see Plate XXIII).

Parts I and III of *The Hunter's Annual*, 1836 and 1839, by R. B. Davis (of which the Museum already possessed Part II), a rare series of coloured lithographs, purchased out of the Florence Fund with the aid of a donation from Lord Wakefield;

A remarkable series of 190 sketches by James and Robert Pollard of sporting and kindred subjects, many of them the studies for their prints, from Mr Arthur Du Cane (through the N.A.-C.F.);

And a fine set of six colour-aquatints of *Epsom Races*, by C. Hunt after James Pollard (for which the original studies are in Mr Du Cane's gift), from Mr C. F. G. R. Schwerdt.

A selection of these and other sporting subjects is now displayed in a revolving stand in the Prints and Drawings Gallery, and other examples may be seen on application in the Print Room. It is hoped that the collection will gradually become more representative if the interest indicated in the gifts already received is continued.

A. M. H.

60. CERAMIC DOCUMENTS FROM HONAN.

AN interesting series of moulds, stamps, trial pieces, and specimens of various kinds of porcelain and stoneware found in a valley called Tang Yang Yu near the Peking Syndicate's Mines at Chiaotso, Honan, was given to the Museum in July. The purchase

price was generously subscribed by Mr and Mrs Walter Sedgwick, and Messrs G. Eumorfopoulos, O. C. Raphael, H. J. Oppenheim, and Eustace Hoare.

The series included: (1) moulds for making small figures and ornaments and toy vessels together with actual specimens of similarly moulded objects in a white porcellanous ware; (2) A number of coarse dishes and bowls with reddish body dressed with white slip and partially covered with creamy white glaze: one dish is clearly a spoilt piece, or waster, rejected from the kiln; (3) A mould for an elegant bowl with fluted sides and relief ornament on the bottom; (4) Eleven trial pieces, for testing glazes in the kiln, made of greyish buff stoneware with opalescent glazes of Chün type. With these last were several fragments and a complete bowl of similar ware.

The importance of the gift lies in the kiln-site evidence which it supplies, the moulds, waster, and trial pieces all pointing to a local industry of considerable extent and variety. Hitherto nothing has been recorded about pottery in this part of Honan which lies north of the Yellow River. It is, however, only about 80 or 100 miles north of the famous ceramic centres of Ju Chou and Yü Chou, the latter of which was the original home of the Sung Chün wares. R. L. H.

61. A NEPALESE PAINTING OF THE EARLY SIXTEENTH CENTURY.

SIR HERBERT THOMPSON, Bart., and Mr Louis Clarke have presented to the Sub-Department of Oriental Prints and Drawings (since incorporated in the Department of Oriental Antiquities) a Nepalese painting which is of particular interest and importance because it bears a date corresponding to the year 1504 A.D. The picture is designed in a formal scheme; the centre is occupied by a figure which is probably Amogha-pāśa, a form of the great Bodhisattva Avalokitēśvara, having the attributes of the noose (pāśa), the book, and the lotus. Eight smaller figures surround him. This forms the centre of a square, which is set within a richly ornamented circle. The top and bottom of the picture, and the angles at the four corners outside the circle, are occupied with horizontal panels filled with votaries, scenes from legend, &c., and with

small square or circular spaces containing beatified beings. The colour-scheme is composed of deep red, dark green, and yellow, and the general effect is that of a carpet-pattern: but at a closer view the drawing of the small scenes is seen to be full of life and not merely the repetition of a formula. Details of two of these scenes are shown in Plate XXIV. No painting of this type has hitherto been acquired for the Museum, and its comparatively early date adds greatly to its value for purposes of study. L. B.

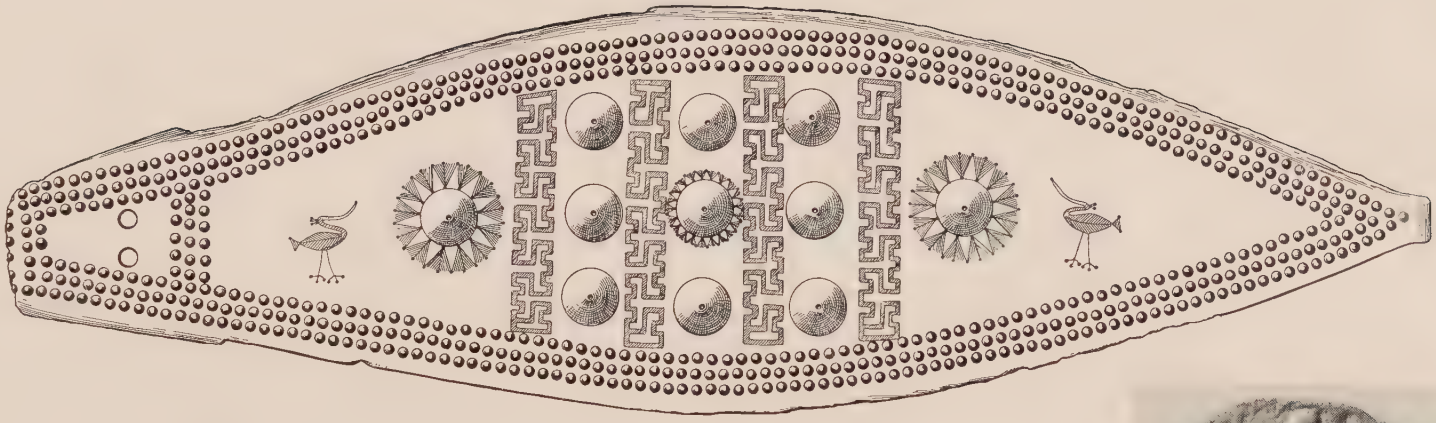
62. A WOODCUT BY OKUMURA MASANOBU.

THE Oriental section of the Department of Prints and Drawings (since incorporated in the Department of Oriental Antiquities) has acquired a hand-coloured Japanese woodcut, formerly in a German collection, which is an important addition to the Museum series. The least adequate part of the collection is the representation of the 'Primitives'; that is, the artists who worked before the complete colour-print was invented: 'Primitive' is a relative term, and in this case connotes no insufficiency of technical mastery. Of these earlier designers, Okumura Masanobu is the most genial and varied. The new acquisition is one of his tall upright prints called *Kakemono-yé*, measuring $24\frac{1}{8} \times 9$ inches. The subject is a woman sitting on a veranda and confiding a love-letter to her little maid, as she lays one arm about her shoulder. The motive, which makes a charming group, was repeated later by Harunobu. The woodcut, which is hand-coloured, mainly in yellow ochre and light red, is an excellent example of Masanobu's art at its ripest, when with all his grace a certain grandeur of style is retained. It dates from about 1740, the artist having adopted the title *Hōgetsudō* in his signature, as here, in 1739. L. B.

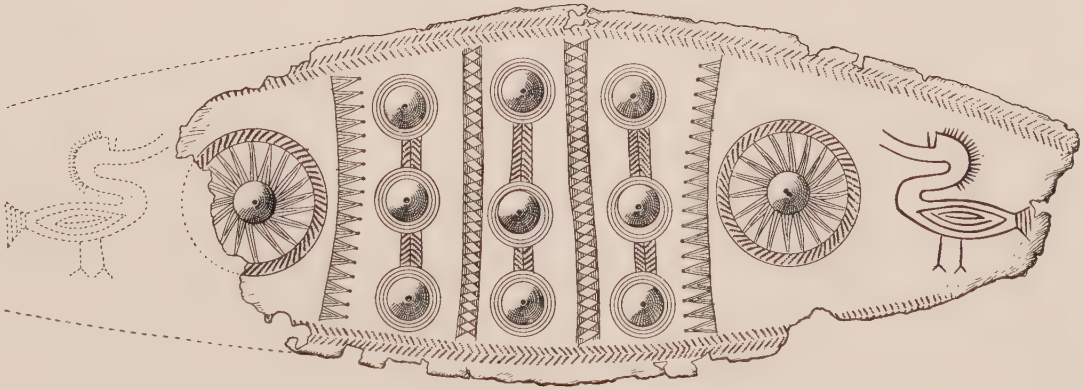
63. TWO ITALIC GIRDLES.

THE two bronze 'girdles' illustrated on Plate XXV *a*, *b* are not new acquisitions, but their present appearance will be unfamiliar. The longer of the two is No. 2855 of the *Catalogue of Bronzes*, where it is described as decorated with studs and bosses; recently the surface incrustation has been removed, when further ornament, in faint incision, came to light; bands of key-pattern, rays, and birds. This decoration in itself calls for no comment, but the execution is

XXIV. DETAILS FROM NEPALESE PAINTING



a



b

c

XXV. *a*, *b*. ITALIC GIRDLES. *c*. GOLD COIN OF WIMA KADPHISES (2 : 1)

of unusual quality. The girdle is complete and illustrates the method of attachment to the waist-belt below it; one end is grooved to slide along the belt, the other has a hook which engaged in the clasp.

Similar 'girdles' are familiar objects in Italian graves of the early Iron Age. Those decorated only with embossed ornament are rare and early; the Museum possesses an example from the Towneley Collection. More often incised patterns are added, either spirals or vertical bands as on the present example, which is one of the best extant. Its date is the late Geometric period, in the second half of the eighth century B.C.; when acquired in 1857 it was described as Etruscan, from which it is reasonable to suppose that it was found in Etruria, where girdles have been repeatedly found in Villanovan cemeteries. The second girdle has been recently reconstructed from fragments stored amongst the 'old collections'; there is no clue to its finding-place, but it is later in date than the first; the vertical lozenge chains are subsequent to the vogue of the key-pattern, and the relief-work is less prominent—the bosses are flatter and the studded border has gone, to be replaced by incised herring-bone. The one remaining bird is executed in the crude style typical of the majority of girdles, and demonstrates the exceptional excellence of the first girdle. F. N. P.

64. A NEW KUSHAN COIN.

THE Museum has acquired an Indian coin of considerable historical interest (Pl. XXV *c*). It is a gold stater of the great Kushan conqueror Wima Kadphises, who was the first of his line to cross the Hindu Kush and establish an empire in north-west India in the middle of the first century A.D. The coin differs from his usual type which has a bust on the obverse in that Kadphises is represented riding on an elephant. This type, which was hitherto unknown, commemorates the conquest of India, and represents the Central Asian monarch as an Indian ruler. J. A.

65. A HIERATIC PAPYRUS.

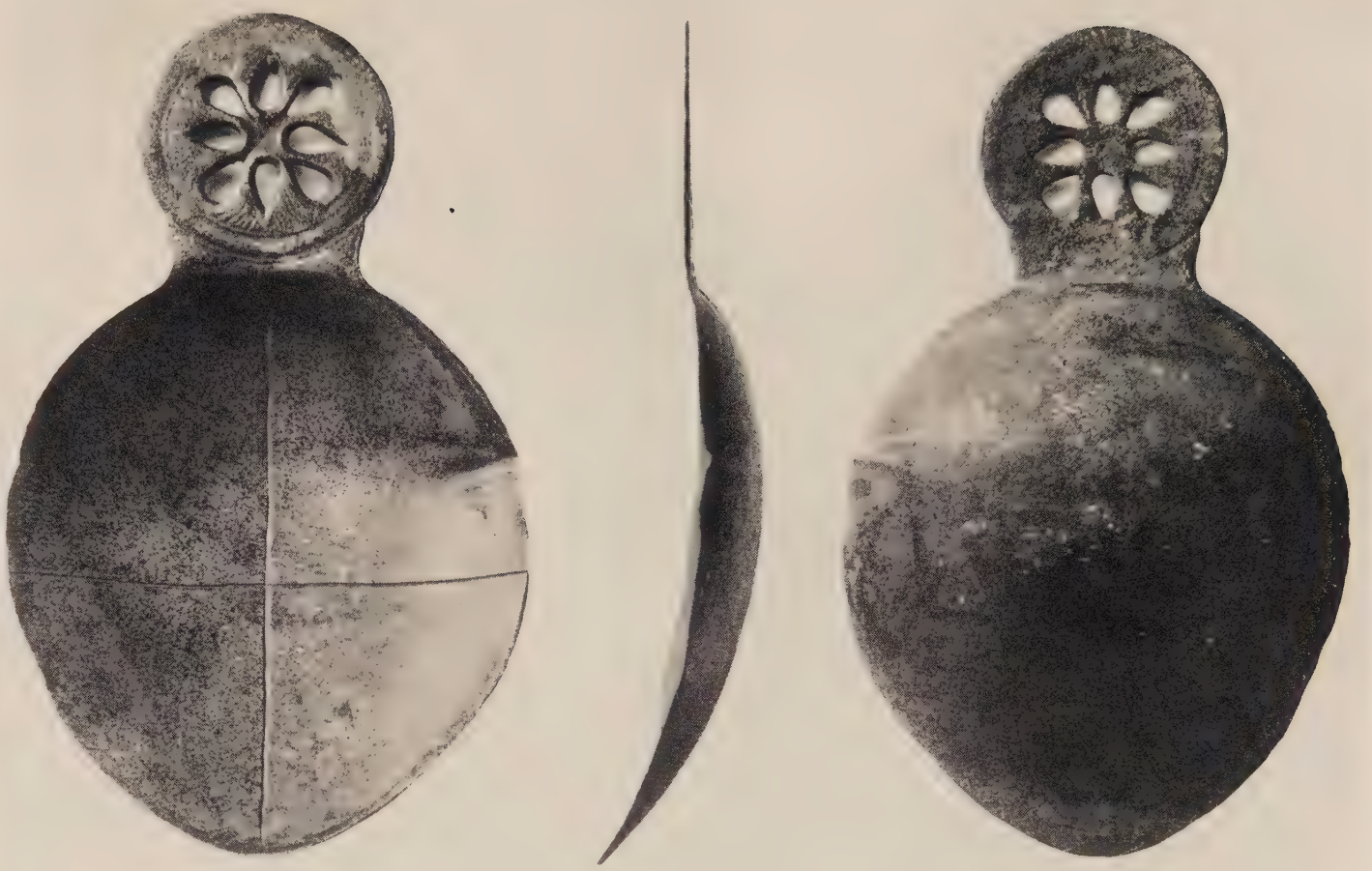
THE Museum has recently received, as a gift from Dr Alan Gardiner, a hieratic papyrus older than any hitherto existing in our collection. It was one of three stated to come from Saḳḳârah,

of which the second largest has been presented to the Oriental Institute, while the destination of the smallest is not yet decided. The texts are to be published by Dr de Buck in the edition of the Coffin Texts which he is preparing. The papyrus which has thus come into the Museum's possession dates from the period intermediate between the Sixth and the Eleventh Dynasties, the writing recalling that of the earlier of these two limits. It was originally of great length, no less than 10 metres, by a height of 21 cm. Unfortunately the outer folds have suffered badly from the white ant, and it is only the second half that is relatively complete; there are, however, a number of perfectly preserved pages fully inscribed on both sides, with many rubrics and mainly in vertical columns. The texture of the papyrus is finer than became usual at a later date, and a unique trait is the great size of the individual sheets of which it is composed. In no less than five cases these sheets show a length of 140 cm. or over. The maker has evidently tried to use as much of his individual papyrus-stems as possible, and in several instances he has not possessed enough stems of sufficient length to carry the same join vertically through the entire height of the papyrus. Consequently we find the strange phenomenon of a join extending for only two-thirds of the height, while the join of the remaining third occurs a few centimetres further back.

The texts belong to the three early collections known respectively as the Pyramid Texts, the Coffin Texts, and the Book of the Dead, and contain many interesting variations, or earliest versions of, religious spells of the familiar kind. There is a particularly valuable copy of the rare spell, Book of the Dead, ch. 69, first part, and a unique early example of ch. 76, second part. Among the texts of the *verso* is a very long spell comparable to ch. 153, that in which parts of the net are identified with different gods; here many mythological allusions occur. There is also a spell resembling, but not identical with, the well-known 'cannibalistic' spell of the Pyramid Texts. A. H. G.

66. AN EARLY BRITISH SPOON.

A RECENT discovery at Andover, Hants, has added another to the long list of spoon-shaped bronzes from the British Isles,



XXVI. EARLY BRITISH BRONZE SPOON

XXVII. PERUVIAN GOLD BEAKER

and the specimen on Pl. XXVI has been presented by the Christy Trustees. It is complete and in good order, though of thin metal and somewhat worn on the handle. Casting was the method adopted, and the bowl is thinner towards the edge, with crossed lines extending the whole length. This cruciform pattern is normally found on one of a pair, the other having a small round hole near one of the side edges but otherwise plain. The present example was ploughed up, and there is no chance of investigating the spot in order to decide if it accompanied another in a burial, as was the case at Upper Walmer, Kent (*Archaeologia Cantiana*, xxvi, 9, Pl. IV). It is of average length, 4·6 inches with a maximum breadth of 2·8 inches, and the weight is just over 1¼ oz. avdp. When found it had a fine green patina, but this has unfortunately been removed, and cleaning has further obscured the ornamentation of the openwork handle; but at least the two innermost triangular spaces had a kind of basket-pattern, like that on several of the contemporary bronze mirrors. As may be seen in the sketches accompanying Mr J. H. Craw's article on the type in *Proc. Soc. Antiq. Scot.*, lviii (1923–4), p. 147, the rosette handle is not uncommon, but more characteristic is the eccentric scroll pattern for which the ancient Britons are famous. This seems to be the ninth specimen found in England, against four from Wales, two from Scotland, five from Ireland, and two from France. A pre-Roman date is indicated, and the decoration is mostly La Tène III, but the skeleton with the Upper Walmer pair does not agree with the Belgic and early-Roman practice of cremation. The use of these 'spoons' is still conjectural, but they were clearly meant for something better than table use, and their burial on three occasions with the dead points to some religious or ceremonial meaning that may some day be revealed. The jewelled spoons with perforated bowls found in several Jutish graves in Kent are about six centuries later, but may belong to the same order of ideas. R. A. S.

67. BEQUEST OF THE LATE DAME CLARISSA REID, D.B.E.

BY the wishes of the late Dame Clarissa Reid, an important series of Peruvian antiquities has come to the British Museum. These

were originally collected by the late James Guthrie Reid (Manager of Messrs Duncan Fox in Peru), whose personal estates covered part of the important prehistoric cemetery of Nasca (in the south of the Republic), which was discovered shortly before the War. The collection embraces some very fine examples of the polychrome pottery of the Nasca and Yca valleys, as well as gold and silver objects from coastal sites farther north. Among the more remarkable is the gold beaker of the Chimu Period, from the Truxillo Region, illustrated in Pl. XXVII. Textiles, in admirable preservation, are also represented, as well as certain types of wood-carving which are very poorly represented in the British Museum. There are also a few specimens of stone- and copper-work.

The collection is not only a valuable supplement to the series in the British Museum, but will fill many gaps in the National Collection.

T. A. J.

68. TOWNSHEND PAPERS.

THE complicated nature of English politics during the opening years of the reign of George I is well exemplified by the series of State Papers belonging to the Department of Manuscripts. There are, however, gaps in the Museum collections, and it is therefore gratifying to record the partial filling of one of these by the recent acquisition of a number of original documents selected from the papers of Charles, 2nd Viscount Townshend, as one of the two Secretaries of State. These papers (Eg. MS. 3124) relate almost entirely to the diplomatic transactions of the year 1716 (a period hitherto unrepresented in the Museum Townshend collections), and illustrate the efforts made by the British Government to isolate the Pretender. The most important section consists of Townshend's private and confidential correspondence with his colleague James (afterwards 1st Earl) Stanhope, who accompanied George I to Hanover during a most critical period in the negotiations for the Triple Alliance, whilst Townshend remained in England with the Prince of Wales, who was acting as Regent. The Museum already possesses Stanhope's letter-book (Add. MS. 22510) containing copies of the official despatches which passed between the two Secretaries on this occasion, but this cannot compare in interest and

value with the holograph private letters from Stanhope which form such a welcome feature of the new acquisition. H. R. A.

69. A 'PRIVATE VIEW' OF THE MUSEUM IN 1756.

THE British Museum was not opened to the public till 15 January 1759, so that, if its foundation be dated from the purchase of the Sloane Collection in April 1753, nearly six years were spent in the preliminary arrangement of the books, manuscripts, &c., in their new home at Montague House.

A glimpse of the Museum at this period of its infancy is afforded us by Miss Catherine Talbot (1721–70) in a letter to Mrs Anne Berkeley (the widow of Bishop Berkeley, the philosopher, who had died in 1753), dated from St. Paul's Deanery, 9 August (*continued* 12, 15, 17), 1756 (the portion printed here was written on 15 August). Miss Talbot (for an account of whom see the *D.N.B.*) and her mother were for over forty years members of the household and family of Archbishop Secker, consequently attending him in all the changes of residence due to his successive preferments. At the time of this letter Secker held simultaneously the bishopric of Oxford and the deanery of St. Paul's, and his family had but just quitted Cuddesdon with its 'roses and honeysuckles' for London in August, which however Miss Talbot finds 'not only more tolerable than we expected, but really not unpleasant, & S^{t} Pauls at this Season quite delightful'. (For a letter written by Miss Talbot three days earlier (12 August) to Miss Elizabeth Carter (d. 1806) see Miss Carter's *Letters*, 1809, ii, pp. 236–8.)

In the earlier part of her letter Miss Talbot describes visits paid at Fulham and at Lambeth, and her visit to Montague House was probably made with Dr Secker himself, possibly at the invitation of Lord Royston (2nd Earl of Hardwicke, 1764), who was an 'Original Trustee', and whom she mention selsewhere in this letter. (Further on she describes a visit to Samuel Richardson at Parson's Green.)

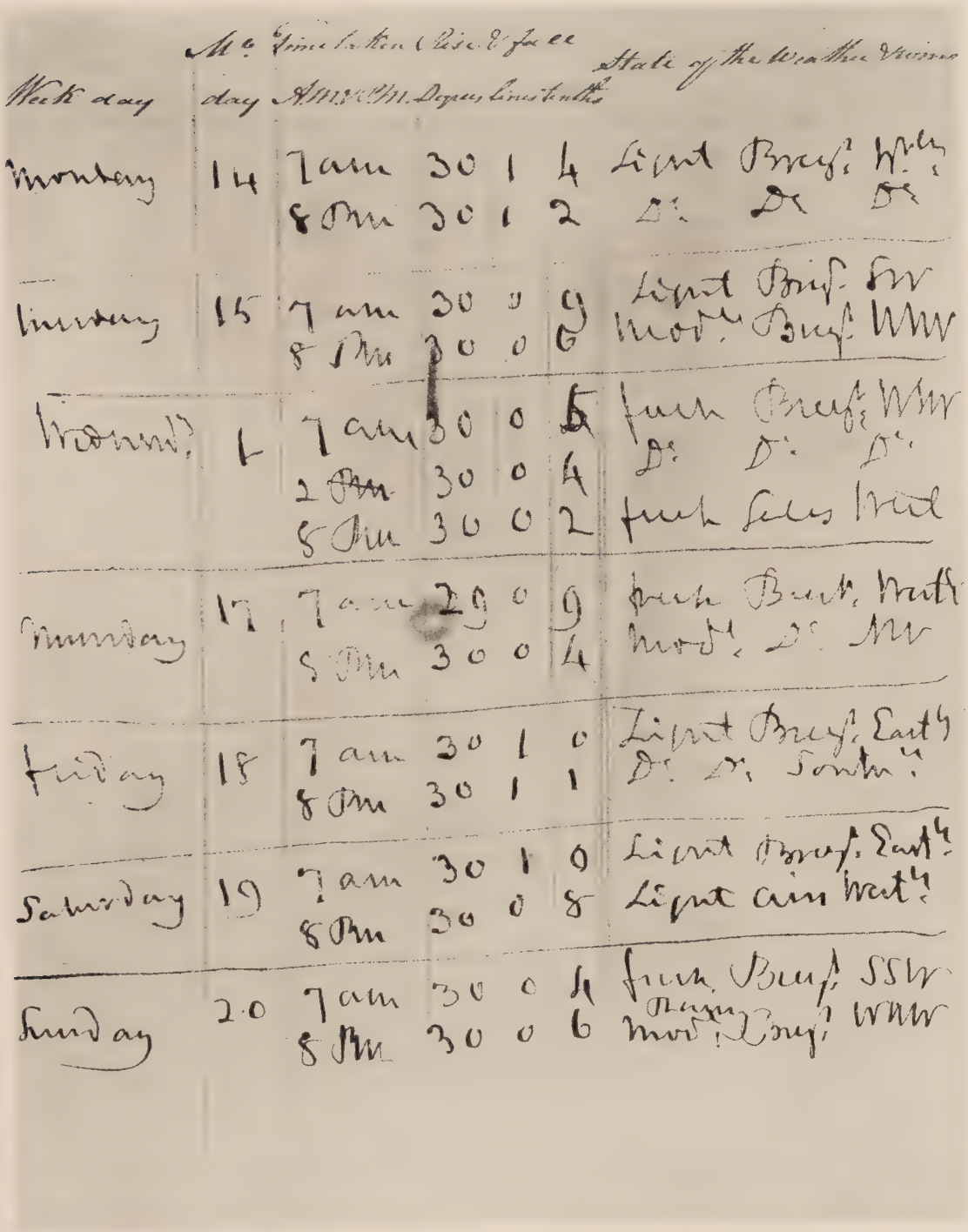
The letter itself (Add. MS. 39311, f. 82) was acquired by the Museum, as part of the 'Berkeley Papers', in 1916. The portion of the letter relating to the visit to Montague House is as follows:—

'One Evening we spent at Montague House, henceforth to be

known by the name of the British Musæum. I was delighted to see Science in this Town so Magnificently & Elegantly lodged; perhaps You have seen that fine House & Pleasant Garden: I never did before, but thought I liked it much better now, inhabited by Valuable Mf^{s}, Silent Pictures, & Ancient Mummies, than I should have done when it was filled with Miserable Fine People, a Seat of Gayety on the inside, & a place of Duels without. Indeed in another Reverie I looked upon the Books in a different View, & consider'd them (some persons in whose hands I saw them suggested the thought) as a Storehouse of Arms open to every Rebel Hand, a Shelf of Sweetmeats mixed with Poison, set in the reach of tall overgrown Children. Nothing is yet ranged but two or three rooms of Mf^{s}. Three & Thirty Rooms in all are to be filled with Curiosities of every kind. A Number of Learned & Deserving Persons are made happy by the places bestowed on them to preserve & show this fine Collection: These have Comfortable Apartments in the Wings, & a Philosophic Grove & Physick Garden open to the view of a delightful Country, where at leisure hours they may improve their health & their Studies together.' G. T. H.

70. NELSON'S LOG-BOOK.

THE munificence of Lord Wakefield has recently enriched the already extensive collection of Nelson material in the Department of Manuscripts with a new relic of great importance, the autograph log-book of Nelson himself on his last voyage. This is a modest exercise-book of twenty-four paper leaves with a back of stiff marbled paper. The watermark is for the year 1801. At the top of the first page a clerk's hand has written 'State of the Weather by the Barometer 1805', and has then ruled the page into columns, with the proper headings, for the date, time of observation, 'Rise and fall' [of the barometer], and state of the weather and wind. These rulings and headings are continued by the same hand on each page to f. 13 (= p. 25), but Nelson's entries end on f. 10 with Sunday, 20 October, the day before the Battle of Trafalgar (see



Week day	day	Time taken	Barometer	Thermometer	Degree	State of the Weather &c.
Monday	14	7 am	30	1	4	Light Breez: W.by
		8 Pm	30	1	2	D: D: D:
Tuesday	15	7 am	30	0	9	Light Breez: SW
		8 Pm	30	0	6	Mod: Breez: WNW
Wednesday	16	7 am	30	0	5	fresh Breez: WNW
		2 Pm	30	0	4	D: D: D:
		8 Pm	30	0	2	fresh Gales Wind
Thursday	17	7 am	29	0	9	fresh Breez, Wath
		8 Pm	30	0	4	Mod: D: NW
Friday	18	7 am	30	1	0	Light Breez: Eath
		8 Pm	30	1	1	D: D: South:
Saturday	19	7 am	30	1	0	Light Breez: Eath
		8 Pm	30	0	8	Light airs Wath
Sunday	20	7 am	30	0	4	fresh Breez SSW
		8 Pm	30	0	6	Mod: Breez: WNW

XXVIII. PAGE FROM NELSON'S LOG-BOOK (reduced)

Plate XXVIII). On ff. 13 *b*–14 has been added later an account relating to 'The residuary Estate of Lord Viscount Nelson with Mrs. Matcham'. The first entry in the log, which is in Nelson's own hand throughout, is for Tuesday, 14 May 1805, though, by a curious slip of the pen, Nelson has written 1785 instead of the proper date. The entries are very brief and indicate merely the date, time, readings of the barometer (normally three times a day, at 7 a.m., 3 p.m., and 8 p.m. respectively, though the times and numbers of entries vary), and the direction and strength of the wind, with occasional notes of rain. The log of Thomas Atkinson, the sailing-master of the 'Victory' (Add. MS. 39862), which was presented to the Department in 1919 by Lord Woolavington, is, as is natural, a good deal fuller, recording not only such details but also the principal events of the official routine. The chief value of the new acquisition lies, in fact, in its 'association interest' rather than in the addition of new historical evidence for the campaign of Trafalgar; but even from the former point of view alone it is an exceptionally important gift, and Lord Wakefield's public-spirited action in acquiring it for the nation and in enabling it to be placed along with Atkinson's log, where the two can be compared, calls for the fullest recognition and warmest thanks. Grateful acknowledgement must also be made to Mr J. L. Douthwaite, the Librarian of the Guildhall, who played no small part in arranging for the acquisition. The new manuscript has been numbered Add. MS. 43504. H. I. B.

71. THE GEORGE SMITH MEMORIAL BEQUEST.

THE Department of Manuscripts, despite some regrettable lacunae, is notably rich in autograph manuscripts of works of English literature, and it owes many of its treasures to the generosity of private benefactors. At the present day indeed, when important manuscripts of this class are apt to fetch very high prices in the sale-room, the Museum can hardly hope to acquire works of outstanding interest by its unaided resources. Few, if any, of its acquisitions of literary material can vie with one made recently. The late Mrs Elizabeth Smith, the widow of the well-known publisher, Mr George Smith, by her will left certain autographs of literary works published

by the firm to her Trustees upon trust for her five children during their lives and on the death of the last survivor to the Trustees of the British Museum as a memorial of her husband. In the early summer of 1933 the three surviving children, in the exercise of a right given them by the will, very self-sacrificingly decided forthwith to present these manuscripts to the Museum; and the collection was accordingly received and at once placed on exhibition. The manuscripts are at present shown temporarily in one of the cases reserved for recent acquisitions, but they will eventually be transferred to a special case which is being made for them, and will become, as the exceptional importance of the gift demands, a permanent part of the exhibition.

The manuscripts in question are: Charlotte Brontë's three great novels, *Jane Eyre*, *Shirley*, and *Villette*, each in three volumes; a volume of Emily Brontë's poems; Mrs Browning's *Sonnets from the Portuguese*, including the additional sonnet appended to the series later, and with a letter and presentation inscription from R. Barrett Browning; Robert Browning's *The Ring and the Book*, in two volumes, together with four holograph letters; and Thackeray's *The Wolves and the Lamb*, a particularly valuable autograph, since it contains specimens of both the styles of hand which Thackeray employed and will therefore be extremely useful in identifying manuscripts attributed to him. H. I. B.

72. A TRACT BY ST AUGUSTINE.

THE Department of Printed Books has received from the Bodleian Library, through the Friends of the National Libraries, the gift of an excellent copy of Augustinus, *Sermo de verbis evangelicis: Non potest filius a se facere quidquam, &c.* [John v. 19]. This book, a small quarto of eight leaves, belongs to the class of anonymous early quartos, reputed of Cologne origin, which has long had a special interest for bibliographers but the true provenance of which is not yet satisfactorily settled. It was included by Proctor among the output of the 'Printer of Dictys', a craftsman who neither signed nor dated any of his tracts but who is proved by a rubricator's date to have been at work not later than 1471. The location of his press at Cologne depends on the close resemblance of his fount of

heavy gothic to that undoubtedly used in that city by Arnold ther Hoernen, but it also resembles just as closely the type of another anonymous group of quartos, that of the 'Printer of Dares', which has latterly fallen under the strong suspicion of having been printed at Basel, not Cologne. Any addition to the body of evidence on these matters available at the Museum is therefore specially welcome.

The present tract forms a companion volume to that containing two other sermons of St Augustine (those on the resurrection of the dead) produced by the same 'Printer of Dictys', which is already in the Library (IA. 3315). Both tracts have the same measurements and typographical characteristics, and both, incidentally, constitute the first editions of their respective texts. The press-mark of the new-comer is IA. 3320, and the bibliographical references to it are: Proctor †981, Hain 1993 a, Gesamtkatalog 2918. V. S.

73. A SPANISH WRITING-BOOK.

THE Department has acquired by purchase a copy of a very rare edition of Juan de Yciar's *Libro subtilissimo por el cual se enseña a escreuir perfetamēte*, printed at Seville in 1596. Yciar is the most famous of all Spanish writing-masters, and his book the most famous of all Spanish writing-books. The Museum possesses a fine copy of the first edition of 1548. This was printed in Saragossa, where Yciar worked, as were all the later editions except the present, which is the last known. The original blocks for the different alphabets were taken from Saragossa to Seville for printing the 1596 edition, which shows that the influence of Yciar's book spread beyond the district and period hitherto generally assigned to it. The Seville edition was recorded in a note by Gagangos, but no copy is known to Escudero y Perosso's *Tipografía Hispalense*, or to Cotarelo y Mori's *Diccionario de Calígrafos Españoles*, unless an imperfect copy described in the latter agrees with the newly acquired copy. H. T.

74. THREE 16TH-CENTURY ENGLISH PAMPHLETS.

THE Department has also received as a gift, from Dr A. S. W. Rosenbach of New York, three sixteenth-century English pamphlets which are apparently unrecorded in the Bibliographical

Society's *Short-title Catalogue of English Books printed before 1641*. One, printed in London by John Wolfe in 1591, is entitled *Newes sent out of Britayn, and other places on the third of June 1591. to a Gentleman of account*. Another, 'imprinted at London for Iohn Kid', but with part of the imprint cropped, is entitled *Newes out of France for the Gentleman of England*. Both these are patriotic pamphlets relating to the exploits of the English forces sent to Brittany in 1591 to help Henry IV of France against the League, the English being under the command of Sir John Norris, who had distinguished himself as a military leader in Ireland and the Netherlands, and had conducted, along with Sir Francis Drake, the great expedition dispatched against Spain and Portugal the year after the Armada. The third pamphlet lacks the title-page, but the second leaf is headed *A most wonderfull, and true report, the like neuer hearde of before, of diuerse vnknowne Foules: hauing the Fethers about their heads, and neckes, like to the frysled fore-tops, Lockes, and great Ruffes, now in vse among men, and Wemen: latelie taken at Crowley in the Countie of Lyncolne*, 1586. A colophon gives the printer and place of printing as Robert Robinson, London. There is no date, but the printing is contemporary with the event described. The Department possesses two contemporary German versions of the pamphlet. These three pamphlets were formerly in the Library of York Minster. H. T.

75. SOME HINDUSTANI POEMS.

A MANUSCRIPT recently incorporated in the Department of Oriental Printed Books and MSS. (Or. 11, 368) merits special mention. It contains three poems in Dakhani Hindustani, sc. the *Nūr-nāmah*, a mystical religious poem by ʿInāyat Shāh, the *Yūsuf o Zulaikhā*, a *maṣnawī* poem on the favourite topic of the loves of Yūsuf and his mistress, by Shāh Hāshim, called Hāshimī, of Bījāpūr, and the *Ḳiṣṣah Laʿl o Gauhar*, another *maṣnawī* poem, by ʿĀjiz. All three are in the handwriting of Muḥyi ad-Dīn, Khān of Honawar, who wrote them for Muḥammad Yūsuf Nāīk; the second is dated 11 Shawwāl of 1355 A.H. (an error for 1255, corresponding to December 1839).

Hāshimī's *Yūsuf o Zulaikhā* is an exceedingly rare work, though the author was a prominent poet in his time. He flourished under ʿAlī ʿĀdil Shāh II (1070–83 A.H.) and later; and although he was blind from birth, he was celebrated for his acute intellect. He is credited with the invention of the style of poetical composition known as *rekhtī*. He died in 1109 A.H. (A.D. 1697–8), ten years after writing his *Yūsuf o Zulaikhā*, the text of which contains its date of composition, 1099.[1]

The *Ḳiṣṣah Laʿl o Gauhar* in our manuscript is illustrated by fifty-four drawings in colour. Though these are of no great artistic merit, and are sometimes ludicrously crude, they are interesting because of their marked affinity with the so-called Jain painting of the fifteenth and sixteenth centuries. J. V. S. W.

76. OTHER GIFTS.

THREE seventeenth-century French tortoise-shell bindings, all stamped with the same pattern, one signed 'Lemoi, Dieppe'. *Presented by Her Majesty the Queen.*

M. A. Pardee: Autour des masques de Napoléon. Privately printed, 1933. *Presented by Mr and Mrs Alfred Day Pardee.*

Two Madrid periodicals: Crisol, Nos. 1–202, and its continuation, Luz, Nos. 1–309, 4 April 1931–31 December 1932. *Presented by Mr A. Carreras.*

Montaigne, 1533–1933. Album tiré à l'occasion du IVe centenaire de la naissance de Montaigne. Bordeaux, 1933. *Presented by Monsieur Adrien Marquet, Deputy, and Mayor of Bordeaux.*

The Parochial Churches of Sir Christopher Wren. (The tenth volume of the Wren Society, Part II.) Oxford, 1933. *Presented by the Wren Society.*

Bibliothèque de Madame G. Whitney Hoff. Catalogue des manuscrits, incunables, éditions rares, reliures anciennes et modernes. 2 vols. Paris, 1933. *Presented by Madame Whitney Hoff.*

[1] See the notice of him in ʿAbd al-Jabbār Khān's *Maḥbūb al-zamān tazkirah i shuʿarā i Dakan* (Hyderabad, 1329 A.H.), p. 1202 (where, however, the date of his death is given wrongly as 1190 A.H.), also Naṣīr ad-Dīn Hāshimī's *Dakan-meṇ Urdū* (Hyderabad, 1926), p. 44, and Rām Bābū Saksena's *History of Urdu Literature*, pp. 15, 40, 94.

Cuadro de la Corte de España en 1722, por el Duque de Saint-Simon. Madrid, 1933.

Manuel Serrano Sanz: Expedición de Hernando de Soto a la Florida. Madrid, 1933. *Presented by the Duke of Berwick and Alba.*

Charlotte Brontë (Currer Bell): Jane Eyre. With lithographs by Ethel Gabain. Paris, 1933. *Presented by Monsieur Edmond Paix.*

François Rabelais: Le tiers livre des faits et dicts de Pantagruel. Illustrations de J. Stall. Société des Amis des Livres, Paris, 1933. *Presented by the Société des Amis des Livres.*

History of the Dorsetshire Regiment, 1914–19. Published by Henry Ling Ltd., Dorchester [1933]. *Presented by the Officers of the Dorsetshire Regiment and the Publishers.*

Papyri from Tebtunis. Part I. By Arthur E. R. Boak. University of Michigan Press, Ann Arbor, 1933. *Presented by the University of Michigan.*

An Elegy written in a Country Churchyard. By Thomas Gray. The three manuscripts. Printed by Edward Walters and Geoffrey Miller at Primrose Hill, 1933. *Presented by Mr Edward Walters.*

The Torch. Number one. A journal produced by students of the City of Birmingham School of Printing. General Editor, Leonard Jay. 1933. *Presented by the Birmingham Central School of Arts and Crafts.*

Facsimile edition of the works of Bishop Mikael Agricola. 3 vols. Helsinki, 1931. *Presented by the Committee for Publishing the Works of Mikael Agricola.*

Catalogue of the Pictures, Miniatures, and Art Books, collected by Henry George Bohn. Privately printed, London, 1884. *Presented by the Corporation Art Gallery and Museum, Cartwright Memorial Hall, Bradford.*

Sir Charles Tennant, his forbears and descendants. By H. J. T. Privately printed, 1932. *Presented by the Rt. Hon. H. J. Tennant.*

The Prophetic Times. By Philip Henry Gosse. Printed for private circulation, 1871.

Notes by Mr Edmund Gosse on the Pictures and Drawings of Mr Alfred W. Hunt, 1884. Together with four other works by

or with prefaces by Sir Edmund Gosse. *Presented by Mr Philip Gosse through the Friends of the National Libraries.*

(1) A proclamation in Marathi issued by Mountstuart Elphinstone on 11 February 1818 and signed by him, reciting the misdeeds of the Peshwā Bājī Rāo and the measures taken by the East India Company to remove him and reduce the Maratha country to order; in manuscript, on a paper strip 14 feet 19 inches long and 6 inches wide. (2) A proclamation in Persian, Marathi, and Telugu containing Regulations by Major Pitman for the settlement of territory ceded by Bājī Rāo, dated 21 December 1818; in manuscript, on paper 3 feet $1\frac{1}{2}$ inches long and $8\frac{1}{4}$ inches wide. (3) A Telugu *kaifīyat* or local history of Kondavidu from ancient times to modern; in manuscript, on paper, copied about 1800 A.D. *Presented by Mr G. H. Bedford.*

T'ui pei t'u, an illustrated work on prophecy ascribed to Yüan T'ien-kang of the T'ang Dynasty: a manuscript copy. *Presented by Mr Paul King.*

A commentary by Tsai Chên on Tzŭ Yüan and a chronological biography of Shao Êrh-yün by Huang Yün-mei. *Presented by the Director of the Institute of Chinese Cultural Studies, Nanking University.*

'Kentiana': compiled by Percy Ramsey-Kent. 4 vols. (Add. MSS. 43492–5). *Bequeathed by the Compiler.*

Six royal documents, James III of Scotland—James II of England. (Add. MS. 43496). *Bequeathed by Mr Richard Henry Bath.*

Copies (autograph) of correspondence of Charles Godfrey Woide concerning the reading $\overline{\theta c}$ in 1 Timothy iii. 16 in the Codex Alexandrinus. (Add. MS. 43497.) *Presented by Mr A. M. Goodhart.*

Papers relating to mines in Jamaica, 1720, and the South Sea Bubble. 2 vols. (Add. MSS. 43498, 43499.) *Presented by Major H. R. M. Howard.*

Gerald Brockhurst: Casper; etching. *Presented by Messrs P. and D. Colnaghi & Co.*

Dresses of the York Hussars: eight coloured drawings. *Presented by Major H. R. M. Howard.*

Rockwell Kent: one wood-engraving and one lithograph. *Presented anonymously.*

Cicely Hay (Mrs R. R. Tatlock): Portrait of D. S. MacColl. *Presented by Mr. R. R. Tatlock.*

Jules de Bruycker: three etchings. *Presented by the Artist.*

John Vanderbank: two studies for portrait groups. Pencil. *Presented by Mr E. Francklin.*

G. R. Schjelderup: Portrait of Sir George Hill, K.C.B. Etching. *Presented by Sir George Hill.*

Edmond X. Kapp: Portrait of H.R.H. the Prince of Wales. Lithograph. *Presented by the Artist.*

Edmond X. Kapp: Portrait of Delius (drawing), and eight lithograph portraits. *Presented anonymously.*

Philippe Mercier: Study of a Young Woman Seated. Drawing. *Presented by Mr Philip Hofer.*

Ludwig Michalek: sixteen etchings. *Presented by the Artist.*

J. Walter West, R.W.S.: Energy; lithograph. *Presented by Miss Cicely West.*

Nine miscellaneous prints. *Presented by Mr H. Simmonds.*

The Hon. Booth Grey: five etchings; G. B. Piranesi, Book-plate of the Earl of Aylesford. *Presented by the Countess of Aylesford.*

Edith Grace Wheatley (Mrs John Wheatley): three drawings of animals. *Presented by the Artist.*

Jacques Bellange, Une Jardinière; etching. *Presented by Mr A. E. Popham.*

Portrait of Fernando Autori, operatic singer: drawing, by himself. *Presented by the Artist.*

Isabel Codrington: four etchings. *Presented anonymously.*

Charles Grignion, the elder: Portrait of Richard Tyrrell, Rear-Admiral of the White: drawing. *Presented by Mr E. Croft Murray.*

A purple glass mug, late seventeenth century, perhaps English. *Presented by Mr C. F. Bell.*

A series of stone implements collected in Madras by Mr L. A. Cammiade and described in *Antiquity*, 1930, 327. *Presented by the Christy Trustees.*

Ten hand-axes, flake tools, and arrow-heads from various sites in the Sahara. *Presented by M. Maurice Reygasse.*

Jadeite celt and prehistoric strike-a-light from Hopton, Suffolk. *Presented by Dr J. C. Hawksley.*

Pre-Roman and Romano-British pottery fragments from a settlement site at Runcton Holme, King's Lynn. *Presented by Mr Ivan J. Thatcher through the Fenland Research Committee.*

Four sard intaglios of the eighteenth century. *Presented by Mrs Ormerod.*

Corpus Nummorum Italicorum, Vol. XIV. *Presented by His Majesty the King of Italy.*

Over 2,000 plaster casts of rare Greek and Roman coins. *Presented by Dr Jacob Hirsch.*

One specimen of each of the two types of the exceedingly rare gold coins (100 piastres) issued by the Mahdi at Khartum. *Presented by Mr G. W. Grabham.*

Eight silver, and five bronze coins of Tibet and Nepal. *Presented by Sir Charles Bell, K.C.I.E., C.M.G.*

RECENT PUBLICATIONS

THE sixth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in October of this year. This instalment carries the letter A from the heading ARISTIDE, *pseud.* to that of ASMONDO (BARTOLOMEO D') in 1,004 columns, a section spanned in the previous edition within the space of 606 columns.

The outstanding headings in this volume are those of ARISTOPHANES and ARISTOTLE. Of these it is proposed to print a limited number of off-prints, which will be put on sale separately; and it is the intention of the Trustees to issue separately, as the new edition of the *General Catalogue* progresses, excerpts of headings of similar importance and extent.

THE *Guide to Processes and Schools of Engraving* has been issued in a third edition; price 6*d.*

The following reproductions have been issued:

Saxton's Atlas of England and Wales, 1579: Dorsetshire and Lancashire. 5*s.* each.

Frontispiece Portrait of Queen Elizabeth as Patron of Geography and Astronomy. *7s. 6d.*

Coloured reproductions of illuminated manuscripts., each *1s.*:

Beatus Page from the Psalter of the St Omer Family: East Anglian, early fourteenth century.

The Virgin and Child from the Psalter of Robert de Lisle: East Anglian, early fourteenth century.

The States of Good Souls (Penitence, Devotion, Contemplation). From the Sainte Abbaye. French, about A.D. 1300.

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